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Bob Petersen and Kay Bee

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Side 2. THE WINSTON CHURCHILL CHA CHA (Med. fast, Metronome 144) This tongue-in-cheek cha cha with its mocking cowbells and humorously regal brass section is thoroughly delightful for dancing.

DM 52 — FOX TROTS

Side 1. WHITE CLIFFS OF DOVER (Medium, Metronome 120) An intriguing rhythmic figure played by mellow saxophones over shimmering violins sets the danceable mood. Wistful horns, followed by brilliant strings and then the full orchestra, make this beautiful fox trot perfect for dancing.

Side 2. SWEET PERFUME (Slow, Metronome 96) After a warm guitar introduction, a choir of velvet clarinets caresses the lilting melody. The sound of a harpsichord adds its beguiling flavor to this lovely selection.

DM 53 — WALTZES

Side 1. LA SEINE (Med. fast, Metronome 170) Sparkling violins and a sentimental accordion present a wonderful contrast in playing this evergreen refrain. The very enchanting tempo will charm all waltz lovers.

Side 2. UNDER PARIS SKIES (Medium, Metronome 160) Flowing strings, a melancholy piano and a plaintive accordion are featured in this hauntingly beautiful musical portrait.

DM 54 — RHUMBAS

Side 1. THE MOON WAS YELLOW (Slow, Metronome 116) Bittersweet guitar harmonies amidst a setting of hypnotic maracas introduce this taunting favorite. The sultry saxophone solo is irresistibly blended with the rhythm of bongos.

Side 2. RHUMBA DI ROMA (Med. fast, Metronome 160) A carefree theme cheerfully played by buoyant brass with latin rhythms made to order for the rhumba.

DM 55 — MAMBOS

Side 1. MAMBO ITALIANO (Medium, Metronome 150) Pulsating percussions form a compelling backdrop for a vibrant guitar passage. Scintillating trumpets and a dynamic piano add great intensity to this torrid mambo.

Side 2. BESAME MUCHO (Slow, Metronome 132) In this thrilling arrangement, the vitality of a superb dance orchestra is brought into play with stunning effect. From the sweeping strings to the rich brass and the throbbing rhythms, there is excitement in every beat.

DM 56 — SAMBAS

Side 1. SAMBA JAMBOREE (Medium, Metronome 120) An electrifying composition that is a real treat for all lovers of this spirited dance. Truly a "samba jamboree"!

Side 2. ANNA (Medium, Metronome 120) A rousing rendition of this popular samba. Here is a dazzling array of instruments featuring a full latin rhythm section with sensuous maracas, all creating a colorful and exhilarating atmosphere.

BALLROOM DANCEMAGAZINE

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"The need for a strong, active industry organization is never more apparent than when an unsavory incident, such as the recent widely publicized raid on the Palladium Ballroom in New York, threatens to cast a shadow over everyone in the dance industry," Kenneth W. Moore, president of the Recreational Dancing Institute, said to the editors of *Ballroom Dance Magazine* after the Palladium story made headlines across the country.

Moore referred to a recent news story recounting a police-raid on the New York dance hall that uncovered a supply of dope and weapons among patrons of the raided establishment.

"An single incident like this reflects on legitimate ballroom operators, dance band leaders, musicians, and every dance instructor in the industry," Moore said. "It will be seized upon by opponents of dancing as typical of the industry, even though it is the very thing we, ourselves, have been fighting against for years."

Moore pointed out that the Palladium is not a member of the National Ballroom Operators Association which, with the American Federation of Musicians, The American Society of Composers, Authors and Publishers and Broadcast Music Inc., make up the membership of the Recreational Dancing Institute.

"The Recreational Dancing Institute is devoted to building up the public image of recreational dancing as a wholesome and desir-

able activity," Moore said. "We believe in dancing, we want to see more people dancing more often, and we are conducting a strong, active program to inform the public of the benefits of dancing and motivate more and more persons to learn to dance and enjoy it to the utmost."

The Institute works with major media to maintain a continuing flow of newspaper and magazine stories and radio and television references to dancing as a desirable social recreation.

"We concentrate on the positive, Moore pointed out. "We tell people why they should dance, how they can benefit, and what enjoyment there is in dancing. And we believe we are succeeding in reviving a basic interest in dancing."

"The strong, favorable public image we have succeeded in creating will go a long way toward softening the unfavorable impact of such a story as the Palladium raid," Moore continued. "But it points up the need for continued effort to present the positive side of dancing and the dance industry."

"It illustrates the need for everyone who earns a living in the industry to support and encourage the growth and development of the Recreational Dancing Institute and its program to keep dancing the respectable activity it is and gain greater public support and participation," he concluded. **END**

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Before air time, Bob Petersen, 17, and Kay Bee, 14, confer with their teachers, Will Thomas & Valerie Rogers.

WELK AIDS CAUSE OF BETTER DANCING BY YOUNG PEOPLE

*Nation-Wide TV Audience Applauds
Champagne Maestro's Teen-Age
Proteges*

PHOTOS: TED STRESHINSKY

With thirty million loyal Saturday night viewers, Lawrence Welk is certainly a trend setter. Happily for the world of ballroom dancing, the Champagne Music maestro has long been an influence in favor of smooth, flowing Waltzes and Foxtrots — a blessed relief from the never-ending Rock 'n' Roll elsewhere on the airwaves. When it comes time for a quickening of pace, Welk most often presents a peppy Polka.

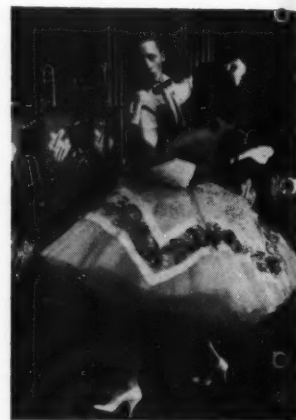
In recent months Welk has been doing the ballroom world even more of a service. He continues to give emphasis to beautiful dancing, but the performers are getting younger. The proof he has been furnishing that teen-agers can be stylish and attractive in the classical ballroom rhythms is setting off a whole new wave of interest in good dancing by the younger set. What's more, his presentation of high-school-age dancers has been a smash hit with the Welk audience.

Accompanying photos show rehearsals by one of the teen-age teams, Kay Bee & Bob Petersen, who recently made their 7th appearance on the show. They are pupils at Derrall & Chloe Call's Fine Arts Center in Long Beach, Calif., and have been given additional training in International Style by Will Thomas & Valerie Rogers. Others recently have been Gene Steineckert & Charlene Zimmerman and Bobby Burgess & Barbara Boylan.

(Continued on page 9)



Welk shows smiling approval of Kay & Bob's rehearsal run-through.



Bob & Kay Quickstep in front of the famous Welk bandstand.

Time out for small talk between Bob & Kay and fellow teen-agers, Janet & Kathy Lennon, the show's singing stars.



"TANGO TIPICO"

Colorful History of the Romantic Dance From the Shores of the Rio de la Plata

BY ROBERT LUIS

CAPSULE REVIEW OF ROBERT LUIS' "ARGENTINE TANGO"

Since authenticity is the keynote throughout this attractive, compact and well-illustrated 30 page book, all the patterns are in closed position. The big open positions, high kicks, back bends and grotesque acrobatics, alien to the Tango — and for that matter to all social dancing — but so often resorted to by contest dancers, are not to be found in this book. The step patterns which are described were obviously selected with the mature judgement of a professional. The design, layout and general production of this book justify the highest praise. Its special merit is integrity. *The Argentine Tango* has appeal for both the general reader and the student.

The first paragraph of Part II states: "The controlled passion and intensity of the Tango do not leave room for the obvious or eccentric. Style is of the essence and matters more than intricacy of steps." Bravo!

Part I includes important background information and interesting lore and is reprinted here. The book is available through Robert Luis' Latin Dance Studio, 36 Central Park South, NYC 19. Price is \$2.95.

DON BYRNES & ALICE SWANSON

The banks of the Rio de la Plata saw the birth of the Tango. Many years were to pass however before this lusty dance, spawned in the slums of the waterfront, became the epitome of patrician elegance and sensual sophistication that is today's Argentine Tango.

Space does not permit us to go into the innumerable, more or less imaginative, versions of the Tango. Suffice it to say that the best authorities on the subject seem to agree upon the following facts.

The ancestry of the Tango can be traced back two centuries and many of us may be surprised to learn that the African influence has been far from inconsiderable. The name itself is of African origin; it was at first pronounced Tan-goo with the accent on the last syllable, an onomatopoeic rendition of the drum beats.

Three dances have contributed to the formative years of the Tango, namely:

A. The *Candombe*: A syncopated dance of African origin, characterized by convulsive movements; it was danced to the rhythm of Tamboriles and Masacallas (small African

drums). Its rhythm bears a marked resemblance to that of the Tango.

B. *The Habanera*: The Habanera can be traced back to eighteenth century Europe. By the year 1850 it had made its way to the New World and had gained great popularity in Havana where it became known as the *Danza Habanera*. Its sweet, sentimental melody found a ready echo in the nostalgia of the Negro and the profound melancholy of the Gaucho. On both banks of the Rio de la Plata, the Habanera was quickly taken up by mariners, stevedores, Negroes, etc. In this riparian environment, the tempo of the dance began to quicken to meet the exigencies of the expert dancers, the choreography grew more complex and *cortes**, *quebradas* (breaks) and *Sentales*** made their first appearance.

C. *The Milonga*: Few will care to dispute the profound influence of the Milonga upon the Tango. Here we are for the first time confronted with a dance purely indigenous. The name, technique, rhythm and lyrics all bear the unmistakable imprint of the denizens of the River Plata. The Milonga began to flourish circa 1860 and has reached our present day with very few ups and downs. The Negroes deserve the credit for disseminating the Milonga, which at first is believed to have been devoid of lyrics. The rhythm was a fast 2/4 time. Today's Milonga has lost many of its pristine characteristics and is now usually referred to in the hyphenated form of *Tango-Milonga*. The advent of the Milonga displaced such then popular dances as *Mazurkas*, *Polkas*, *Schottisches*, *Lancers*, etc. Some of the steps were retained however and adapted to the new idiosyncrasy into patterns at times lascivious and at times picaresque. The modern Milonga could be summarized as a 2/4 dance in a tempo twice as fast as that of an average Tango. It is danced in both closed and open positions. It is characterized by lively kicks, quebradas, and sentales. The intricacies of the steps and the difficulties in securing the required native rhythms seem to militate against the possibility of this dance ever becoming popular outside Argentina.

*May be described as the familiar American "dip," but without the lowering of the center of gravity.

**The girl sitting on her partner's thigh.

(Excerpt from a new book, "The Argentine Tango")

By the year 1910 the Milonga had tamed down considerably and with its fusion with the aforementioned dances had reached the status of a new dance then known as *Tango Arrabalero*.

Strangely enough, the Tango of those days was never accepted by the upper classes of Buenos Aires and it took the enthusiasm of Paris to make it palatable to the Argentine society.

World War I brought in its wake a crop of wealthy South Americans to Europe; the polo-playing wheat and cattle barons flocked to Paris and the Riviera, their pockets bursting with pesos. They brought with them the Tango and native orchestras. New clubs sprang up that were exclusively dedicated to the exotic Argentine rhythms. This lascivious and soul stirring music spread like fire among war-weary people who sought only pleasure and oblivion. The Tango craze spread all over Europe and crossed the Atlantic to North America. Incidentally this turn of events made the Argentinians appreciate and value the music that was to become Argentina's national dance.

The advent of the Tango on the international dance scene was far from peaceful. Everywhere rose a hue and cry of moral decadence; gloomy forecasters saw in the Tango the end of family life and the complete breakdown of morality and decency.

It was during the first World War that Vernon and Irene Castle gave their version of the old-fashioned Argentine Tango to New York audiences and the dance found immediate favor among the dancers. But to Rudolph Valentino must go our thanks for making America nationally aware of the Tango in his epoch-making film, *The Four Horsemen of the Apocalypse*, the which, however, was in itself a mixed blessing as it established an exhibitionistic standard that, to this day, too many of our dancers try to emulate.

It is our purpose here to acquaint American audiences with the beautiful simplicity and emotional experience of the Argentine Tango.

In considering the modern Tango two eras and two schools of thought must be taken into account; they are referred to as the GUARDIA VIEJA (old Guard) and the VAN-GUARDIA (Avant-garde).

The orchestrations prior to 1920 used ex-

(Continued on page 22)



Teachers and Dancers Have a Say In Producing a Ballroom Album

*Coral Records Heeds Advice on
Tempos from U.S. Ballroom
Council Committee*

**Peggy Clark, Bob Bagar, Helen Wicks
Reid and Mel Riedl try out tempos by
actually dancing.**



PHOTOS: JACK MITCHELL

A landmark in the commercial dance record field will be the release later this year of Coral's LP, *Dance All Night*, by Jack Hansen and His Orchestra. The point of difference in this one is the fact that it is being made in close consultation — in matters of tempo — with a committee of dance teachers representing the U.S. Ballroom Council.

Maestro Hansen is a music man who has a real understanding of what the dancer needs. One reason is that he is an alumnus of an orchestra which played at the former Arcadia Ballroom in New York.

(Continued on page 19)

**Committee members listen to a playback.
Sections of orchestra are heard on three
separate speakers.**



¡La Pachanga!

It's Going Great —

The New Latin Dance to

"Charanga" Music

BY JOHN E. LUCCHESI

Pachanga is a new dance originating in Cuba which spread via Miami to New York. In Miami, Pachanga didn't even stop long enough to have a cup of coffee. It rushed right through leaving in its wake only two Pachanga enthusiasts, namely Bernie Sager, a dance teacher of some thirty years' standing and Sidney Trott, owner of the Arcade Record Shop in Miami. While Bernie worked in vain to interest the short-sighted Miami teachers, Sidney hopped a plane to New York and began trying to convince various studio owners to feature the dance. Among the very few who thought Pachanga had merit was Pepe Llorens, a Manhattan dance teacher and a native Cuban, who on invitation from the Dance Educators of America, taught the dance for that organization last October 16th in New York.

Meanwhile, a new sound was being born in Atlantic Beach and Lido Beach way out on Long Island. A young man and his flute began to play and the music of Charanga was introduced to a hungry dance public who had long awaited this "shot in the arm" to Latin music and Latin dancing. Charanga is "old hat" to a Cuban. It is a sound emanating from an orchestra consisting of flute, violins, piano and various percussion instruments. No brass. Charanga bands had appeared on the New York scene before, at the Palladium Ballroom and other Latin ballrooms in up-town Manhattan, but it took Johnny Pacheco and his Charanga band to turn the trick. Like the Pied Piper of Hamelin he played his flute from the wilds of Long Island to the Palladium Ballroom and they fell in behind him in droves dancing the Pachanga all the way.

Is the dance popular enough to last? Well, you have only to visit the Palladium on a Wednesday or Sunday night to satisfy yourself on that score. In weeks gone by, while sitting on a stool sipping a soda in Gray's Drug Store underneath the Palladium, I've often wondered at the engineering miracle that prevents the pulsating ceiling from collapsing and leaving the drug store patrons up to their hips in Pachanga dancers.

According to the eminent orchestra leader Emilio Reyes, the word *Pachanga* is a Cuban slang term meaning a wild "swinging" party. The music bears a similarity to the Dominican Merengue without the strong drum roll so predominant in that music. The dance consists mostly of chassés from side to side, and a swinging side to side movement which I will describe more fully later on in this article. Although Pachanga is readily accepted by everyone as a dance, the application of the appellation "Charanga" seems to be in a state of confusion. Although everyone agrees that it is a type of sound or a type of band, a marked difference of opinion exists as to whether there is also a dance named Charanga. It is said that the name should be applied only to the music and the type of band — not the dance, i.e., that Pachanga is the dance and Charanga the music. Joe Piro, M.C. at the Palladium, expounds that theory at his attentive public every Wednesday night. Others say that the stamping, sliding movements, similar to trucking in many respects, and their many variations which are being done to Charanga music, come under the heading of Charanga steps — that Pachanga and Charanga are two separate dances.

Everyone speaks with great authority on his interpretation of Pachanga and Charanga but the dances are still in an early stage of development and although basic steps and patterns have already been formed and accepted, the issue with reference to these two names is still a bit confused. Nevertheless, in the presentation of the patterns which appear below, for the sake of simplicity and clarity, I have taken an unequivocal stand on these two terms and present fundamental patterns in both Pachanga and Charanga.

Before I proceed any further I would like to interject a personal opinion as to how these dances should be treated from the standpoint of presentation. If Pachanga is presented as a separate dance to separate music, to be danced only when Pachanga music is played, it will wither away and lapse into the dear dead days beyond recall — along with the

Calypso and the Plena. Why? Because the minute you get away from the Palladium Ballroom and a few other places in New York City, you will never find an orchestra to play the music. However, if it is treated as a new dance styling to be used as an added attraction in the already popular Mambo and Cha Cha, the music to which can be found anywhere in the world, it will live on forever, and go down in the annals of dance history as the greatest boon to Latin dancing since the advent of the Cha Cha.

The dance Pachanga may be divided into four fundamental movements done in single or double time, the use of the term Charanga with reference to the fourth movement being controversial as explained previously.

1. The CHASSE-TAP; 2. The SWING STEP; 3. The CHASSE-SWING; 4. CHAR-ANGA. (Description is for gentleman; lady does counterpart)

1. The CHASSE-TAP

| | sgl time | dbl time |
|-----------------------------|----------|----------|
| LF swd | 1 | 1 |
| RF close to LF | 2 | and |
| LF swd | 3 | 2 |
| RF close to LF tapping | | |
| ball of RF to floor | 4 | and |
| RF swd | 5 | 3 |
| LF close to RF | 6 | and |
| RF swd | 7 | 4 |
| LF close to RF tapping | | |
| ball of LF to floor | 8 | and |
| Repeat as often as desired. | | |

2. The SWING STEP

| | | |
|-----------------------------|---|-----|
| LF swd | 1 | 1 |
| RF close to LF tapping | | |
| ball of RF to floor | 2 | and |
| RF swd | 3 | 2 |
| LF close to RF tapping | | |
| ball of LF to floor | 4 | and |
| Repeat as often as desired. | | |

(Continued on page 24)



Jack greets old friends Al & Marilyn Jarvis who guested on his March 26 CBS-TV special.

"New Faces" Dept. Amateur Division:

JACK BENNY COPS CONTEST PRIZE

Hollywood's Al & Marilyn Jarvis Stage Competition Spoof for Comedian's TV Special

Late, late one night last month the phone rang. By the miracle of "direct dialing" we found we were talking to this magazine's Hollywood operative, Miss Katherine Sheehy.

"How about that Jack Benny show!" she exclaimed. "Did you ever see such a fun plug for ballroom dancing? And weren't you proud of our Al and Marilyn Jarvis? I'm airmailing you some photos this minute!"

Kay was so right — the show was the most. For the unfortunates who missed the fun, we must report that Jack Benny is the latest, and best, of the amateurs to tackle a ballroom contest on TV. In the story-line of the March 26 CBS-TV special, Rochester asked Benny for time off to try his luck in a dancing competition. Penny-wise Jack, hearing that a \$500 prize was at stake, did Rochester out of his chance and entered himself — in a disguise which included a marvelously dreadful wig and some white jitterbug shoes.

For a dancing partner, Benny had the services of the zany "stand up" comedienne, Barbara Heller — of Ed Sullivan, Jack Paar and West Coast bistro fame. With his eye firmly on the purse, Jack danced his way through various devices to make sure of winning—



With a confident — albeit inaccurate — hold, Benny leads partner Barbara Heller into the Tango.

Jack & Barbara cut up a jitterbug while eliminated contestant watches in bewilderment.





On a special "Vacation Hop" edition of "Let's Dance", California teenagers enjoy a Swing session.

An old hand himself at hosting young ballroom guests, "American Bandstand" star Dick Clark, on a recent visit to the West Coast, passes out prizes to Jarvis' dancers.



like tapping other couples on the shoulder to make them think they had been eliminated. P.S.: he won.

For Southern California viewers the show provided an extra treat. To run the contest on his program, Benny brought in two colleagues whose show he especially enjoys, Al and Marilyn Jarvis—to play themselves. Al and Marilyn, of course, are stars and hosts of the immensely popular, long-run *Let's Dance* show on Los Angeles station KABC-TV. West Coast dancers and studio owners never cease to sing the praises of the Jarvises for the showcase opportunities provided for good ballroom dancing by the program's contest series.

This reporter can't resist intruding to tell about his own interview appearance with Jarvis in Los Angeles last fall, on a visit to the show which had been kindly arranged by Miss Sheehy and Lauré Haile. Al is a master at putting the most tongue-tied guest at ease, and on the spot it seemed to us that minute-and-a-half chat went off very nicely. The trouble came afterward, for the interview was taped for broadcast several nights later. Have you ever seen and heard yourself on TV? The first time is a shock from which one might never recover. That person on the screen looked like an insidious cross between Charles Coburn and Orson Welles, and sounded like Martha Raye putting on airs. At that very in-

(Continued on page 20)



Guest appearances of celebrities are a feature of the "Let's Dance" show. Here, Patti Page is interviewed by Al Jarvis.

Although they usually leave the dancing to others, Al & Marilyn show that they know their "quick quick, slow."



DANCE RECORDS

BY BOB BAGAR

Records "designed with dancing in mind" will always be well received by dance lovers, teachers, and students. The fact that Mayflower Records, a determined newcomer in the field of dance records is making its series available on 45 RPM will especially please dance teachers who seem to prefer the convenient size for carrying purposes. The idea of producing a collection of quality 45 RPM dance records is wise we think.

There is a misconception held by some producers of dance records, (fortunately losing influence as competition for the dance record dollar increases) who believe that they can offer poor sound, the barest minimum, of musicians, worn and hackneyed material and still sell dance records.

The Mayflower offerings point the way to a higher standard. The music is tasteful and expertly arranged by experienced hands. There is evidence of careful selection of material and the technical quality of the records is admirable.

It is the policy of the Mayflower people to include accurate metronome markings and tempo classifications, a sensible practice for records aimed at the teachers market. The choice of records in the Mayflower catalog results from consultation and research by dance authorities. The 45 RPM's meet high fidelity standards.

Mambo Italiano, The Mesta Orchestra, Mayflower DM-55, 45 RPM (Medium, Metronome 150). Mambo is often a good barometer of how a musical aggregation will perform under all kinds of musical conditions. Mambo takes savvy! If it is too thin, or emphasizes percussion to the exclusion of all other musical values — watch out. The Mesta orchestra, let us say at the outset, passes its Mambo test handsomely. Guitar, bongos and trumpets thematically weaving in and out, set the pace. The piano graces the bright arrangement and its medium tempo is apt to set your feet a-dancing. The drummer sees that the dancer's rhythmic needs are adequately cared for.

Bésame Mucho (slow, Metronome 132) repeats the Mambo idiom on the flip side. Framed in a slow tempo with blues style, this piece is a Mambo of lesser proportions rhythmically speaking. The arrangement keeps the listener's enthusiasm alive, however, employing violins, saxophones, and a true-blue trumpet passage.

White Cliffs of Dover, The Mesta Orchestra, Foxtrot, DM-52 45 RPM (Medium, Metronome 120). *White Cliffs of Dover* comes off pleasantly; not overly sweet, simply soft and beguiling. There is persuasion enough in the dance beat to suit our purposes, but the ap-

peal of the record lies in the effect of shimmering strings and melodic trumpet against a full orchestra background.

Sweet Perfume on the back (Foxtrot, Slow, Metronome 96) has a slow tempo that will not always make the dance-going easy — balance becomes more of a challenge in the slow range — but you can relax to *Sweet Perfume*. Guitar, piano, and — a quaint touch, harpsichord — are intriguing. The beat will sustain you; the music keep you in a dancing mood.

The Winston Churchill Cha Cha, The Mesta Orchestra, Mayflower DM-51, 45 RPM (Med. fast, Metronome 144.) Strains of "The Kingdom" flavor the *Winston Churchill Cha Cha*. Lord knows, the beat is imperial! A cowbell rings. Trumpets blare. (We hope sir Winston is never exposed to this.) We can see, however, that the emphatic percussion will win favor among students of the Cha Cha. The flip is the *Darling Je Vous Aime Beaucoup Cha Cha*, (Medium Metronome 144). A Rock 'n' Roll lick here and there on electric guitar; jazz statements in brass; violins; a firm bongo adroitly used to counter riff effects, and you have *Je Vous Aime*, a Cha Cha out of the tried and true category. Thoroughly enjoyable! A bright future for this one.

Under Paris Skies, The Mesta Orchestra, Mayflower DM-53, 45 RPM, Waltz, (Medium, Metronome 160) Here is romantic treatment with beat beneath. Piano, strings, and of course accordian, bring the old favorites — city and melody — alive once again.

Backing is by *La Siene* (Med. fast, Metronome 170) and still in the Paris mood! This time a bit brighter in tempo, proving the versatility of the Mesta Orchestra. A prevalent waltz beat, flowery strings, sentimental lilting arrangement. Waltz anyone?

Anna, The Mesta Orchestra, Mayflower DM-56, 45 RPM, Samba (Medium, Metronome 120) Shed your lethargy, *Anna* is coming! The Mesta Orchestra sets up a throbbing rhythm for its Sambas featuring guitars, bass and maracas. Plenty going on in the music without confusion. Saxophones, trumpets and violins play the melody in an arrangement with appealing lustre. *Anna* debuts in fine style.

On the back is *Samba Jamboree* (Medium, Metronome 120). The breath of life of a Samba is its spirit. A catchy rhythmic figure is worked into the arrangement of this vital Samba. The festival spirit is clear and so is the call to dance.

The Moon Was Yellow, The Mesta Orchestra, Mayflower DM-54 45 RPM, Rumba (Slow, Metronome 116). Haunting introduction, mel-

low saxophone; picking up from there, bitter-sweet arrangement leaving Rumba rhythm to bass, bongo and maracas — impressive the way they are woven into the text — and guitars for the plaintive mood. A beautiful job! You won't soon tire of this Rumba. The strong yet tender mood holds to the end (which seems to come too soon).

On the reverse side is *Rumba Di Roma* (Med. fast, Metronome 160) Get your Rumba turns polished for *Rumba Di Roma*. Tempos at this breezy speed are for moving. The appealing Italianate theme is new to us. It has flair; the mood is one of gaiety. Trumpets sound sweetly to the ear and the brass carries the melody and the day.

May I Have This Dance, Joe Reichman and his Hotel Adolphus Orchestra, Decca DL 4060, LP. The everescent Reichman piano is much in evidence in front position for a sparkling series of danceable arrangements. *Whispering*, *Do You Ever Think of Me?* and *Third Man Theme* are Foxtrots done with a light hand in the society manner. They are illustrative of the kind of dance music the public enjoys on a night out. *Bon Soir* changes the mood and slows the tempo slightly. The melodic Debussy piece is the one logical candidate in the album for something in a mood distinct from the complete cheerfulness of its companion pieces. A medley of get-out-of-your-chair-and-dance Foxtrots follows. *Classes in Cha Cha*, a standard, is given the Reichman formula of discernible beat and spirited performance.



Pianist-bandleader Joe Reichman

Side 2 intersperses a slow Waltz, a beguine, and a bubbly version of *Tico, Tico*, that allows for Samba expression, with a generous sampling of Foxtrots—the mainstay of Reichman musical fare. This latest Reichman sampler from Decca will increase the legion of loyal Reichman followers who swarm to the hotels and night clubs where Mr. R. appears. Joe has recently signed for a three-year engagement at the Hotel Adolphus in Dallas which will add up to a seven-year stay.

END



TAVERN-ON-THE-GREEN

*New Yorkers Dance and Dine
Country Club Style in Central Park*

In the warmly lighted interior of Central Park's Tavern-on-the-Green, dancers sway and glide in an atmosphere of easy sophistication, while waiters float among gay groups of diners. But dancers and knowledgeable diners were not the first to find a home in this historic building. Its first occupants were sheep maintained by the Park Department in the 1870's to keep the grass in Central Park clipped.

It was during the time Boss Tweed ruled Tammany that the woolly ones were evicted and the place converted to an eating establishment for strollers in Central Park. During World War II it served a grimmer purpose as a civilian Defense center. With the coming of peacetime, Arthur Scheifer and Julius Berman entered the picture. These two gentlemen are responsible for the fine establishment that now tops the gentle hill in southwestern Central Park.

Berman and Schleifer started off on the right foot by commissioning noted designer Raymond Loewy to plan and execute the decor. On looking over the area, Loewy spotted an elm tree and decided that it must stay. Starting with the tree, Loewy designed the Elmtree Room, a bright and pleasant lunch-con dining room built around a living elm tree. Incidentally, in the Elmtree Room is a fountain made from a ram's head, a reminder of the Tavern's pastoral origins. At present there are plans afoot to put Mr. Loewy back to work designing a new outdoor dining and dancing area in addition to the two now operating. It is hoped that the new patio will be ready for the coming summer.

Under its present management, the Tavern has become known as "a good place to dance," and the good dancer is the rule rather than the exception among the Tavern's patrons. Much of the credit for this reputation must go to Monchito who leads the Latin band in the Tavern's Rose Room. A recording artist for Fiesta Records, Monchito is aware of the sort of music dancers appreciate and knows how to provide it. He is, in his own words, "trying to keep good dance music alive." His ten year tenure at the Tavern is a tribute to his fine taste and musicianship. Monchito's group alternates with the Society Music Orchestra of Roger Stanley.

Mr. Berman & Mr. Schleifer have encouraged the situation by making ballroom dancing an important part of the entertainment. Champagne Hours are a regular feature. Among the many well known dancers who have appeared through the years are the famous Gallaghers, Tony & Lucille, Mel & Gloria Reidl, John & Bonnie Lucchese, Kathy & Kay, and Tony & Joy Castle who won the 1959 Harvest Moon Tango competition under the name of Cancellara. This is a fine pair of performers whom this reporter had the pleasure of observing at work.

Although the food and service are excellent, an evening at the Tavern does not necessitate going without lunches for a week in preparation. For an average couple, a ten dollar bill buys an evening of enjoyment and relaxation in an atmosphere designed to please. *R.W.*

One of the two outdoor gardens for al fresco dining-dancing.



Rose Room's famous dance floor.



Monchito's Latin rhythms have been pleasing Tavern dancers since 1951.





L to R: Astaire's John Monte; Lucie Elin, London & Yonkers, NY, teacher; Alex Moore; BRDM's William Como.

WELCOMING ALEX MOORE

PHOTOS: JACK MITCHELL

After several days in Toronto and Halifax, Alex Moore, Chairman of the Ballroom Branch of the Imperial Society of Teachers of Dancing, arrived in New York to begin a coast-to-coast tour. Opening USA event was a reception on that day given by *Ballroom Dance Magazine* at the New York Athletic Club, photos of which appear here.

On his American travels, the distinguished English teacher-author has been conducting Imperial Society medal tests for amateurs, and professional examinations for ISTD teacher membership, in Canada, New York, Boston, Albuquerque, Los Angeles and San Francisco. Mr. Moore's Eastern USA examination engagements were scheduled by this publication. On the West Coast arrangements were in the hands of San Francisco teacher George Elliott, who served as Mr. Moore's assistant for a number of years in his studio near London.

(Continued on page 21)



L to R: Alex Fisher (of Harrison & Fisher team), Radio City Music Hall's Russell Markert, NYC teacher Renee Montgomery, Ruth Harrison, BRDM Ed. Donald Duncan, Dance Mag. Ed. Lydia Joel, Jack Hansen of Coral Records.

BRDM's Bob Bagar greets his 1st dancing teacher, DEA Sec'y-Treas. Viola Kruse.



At reception, Alex Moore presented Carl-Alan Award to BRDM's Helen Wicks Reid. Statuette, given by Mecca Ballrooms of England, is awarded annually to a person living outside the United Kingdom who has done outstanding service for Int'l Style dancing. Moore also presented Mrs. Reid with honorary membership in the Imperial Society.



Rudolf Orthwine & Jean Gordon, Publisher and Assoc. Publisher of Dance Magazine & Ballroom Dance Magazine, welcome Bob Russell (center), M.C. of the Harvest Moon Ball.

L to R: BRDM's Gerry Buddhu, B'klyn Int'l Stylist Don Byrnes, NY Society VP Val Escott, NY Soc. Pres. Dorothea Howell, Astaire Pres. C. L. Casanave, Capezio Pres. Ben Sommers.



PARTY LINE

FOR TEEN-AGE PARTIES

Official Approval Sought for Soviet Youth to Perform Western Dances

BY HOWARD NORTON

What's right and wrong in dancing and etiquette for young people is not a problem which is the exclusive property of the capitalist countries. Below is an interesting excerpt from "Only in Russia," a new book by Pulitzer Prize-winning journalist Howard Norton, former Chief of the Moscow Bureau of "The Baltimore Sun." The book (6x9, 200 pages, \$4.95) will be published April 27. It will be available in all bookstores, or may be ordered directly from the publisher, D. Van Nostrand Co., Inc., 120 Alexander St., Princeton, N.J.

—Ed.

Manners and Morals

"Is it proper for young Communist boys and girls to dance together?"

"How is a boy supposed to ask a girl to dance?"

"Are the Western dances—the fox trot, the tango, the waltz—the right kind for Communist youth?"

"If they're not, then what are the proper dances?"

"Why are there no dance teachers in the schools?"

"If Western dances are all right, then why can't we have more Western dance music, more jazz, to dance them by? . . ."

Questions like these, by the hundreds and thousands, are piling up on every Soviet editor's desk. And the puzzlement is understandable.

In Stalin's time, the dancing of Western dances was looked upon as too frivolous to be tolerated in Russia. No official word has been spoken on the subject of dancing since the changeover to collective government. But dance orchestras have appeared in restaurants, hotels, clubs, and parks.

A few dance halls have been opened, and were promptly swamped by the mass of dance-hungry youngsters.

At least two of the major Soviet newspapers, *Soviet Culture* and *Komsomolskaya Pravda*, organ of the Young Communist League, have been doing their bit to clear the air. Both are openly pro-dance.

Soviet Culture has run a "How to Dance" series of articles with illustrations. *Komsomolskaya Pravda* has printed page after page of letters from all parts of the Soviet Union—most of them from young people—airing their doubts, fears, hopes, and opinions on the matter of dancing. Along with the letters, it inserted its own encouraging comments.

Now it has climaxed the campaign with a strong editorial appeal to the Ministry of Culture to take a definite stand, and lay down a line that can be followed, so the youth of the country will not suffer guilty consciences every time they step on a dance floor.

"Now it's your turn to have a word, comrades of the ministries!" says *Komsomolskaya Pravda*.

But for the ministry to have its word on dancing is not so simple as it sounds. It cannot simply give blanket approval to all forms of Western dancing. It must, for example, lay down the line on such questionable art forms as "rock 'n' roll." There must also be a ruling on what kinds of dance music are acceptable and what are not. There will have to be a decision on the teaching of dancing.

Is it to be recognized as a form of culture that should be taught in the schools? Or should it be a voluntary thing to be taught in workers' clubs?

And it is also necessary to decide whether to permit the habit of Western-style dancing to continue and become deep-rooted, or to encourage the creation of strictly Soviet dances and dance music. There are many, even among the youth, who think it would be a good idea to develop pure Russian dances. And Western observers agree that, in so far as dance music is concerned, Soviet composers ought to be tops in writing the "blues."

But the "line" on dancing has got to go beyond even these questions. Closely connected with dancing is the question of how to dress. And this leads to the question of makeup for girls, and what is the proper way to cut or curl the hair?

There are things that trouble youngsters almost as much as the sharp division of opinion on dancing.

For example, a young girl student in a boarding school at Alma-Ata writes to *Komsomolskaya Pravda* asking guidance on how to do her hair. She reports that one of her friends was expelled from school for cutting her hair too short, and another was suspended by the Young Communist League for wearing her hair too long. "How am I to know what is the proper length for my hair?" she asks.

Tight skirts are another moot question. They are frowned upon by the authorities as a trade-mark of the notorious "teddy-girls"—the Soviet juvenile delinquents.

There have been cases in which girls have been falsely accused of being "teddy girls" only because they gained a little weight and could not afford to buy a larger-size skirt.

So you can see it's a complicated matter, fixing a "line" on dancing.

There is, however, one clear lesson in all this tempest over dancing or not dancing, makeup or no makeup, tight skirts or loose. It demonstrates that in a country where everything and everybody must follow the party "line," there can be no exceptions.

The party "line" must cover everything.

END

FLASH FROM MOSCOW

Spurred by protests from visiting students of Asia, Africa and Latin America, *Komsomolskaya Pravda* on April 6 proposed a nation-wide network of clubs where young people may dance and listen to jazz. The paper suggested the clubs be cheerfully lit and provide platforms for student jazz bands as well as dance floors.

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THE PONY

THE PONY, latest teen-age dance craze, developed on Dick Clark's *American Bandstand* (ABC-TV network) as a result of the popularity of two recordings — *Pony Time* as sung by Chubby Checker, and *Pony Express* by Danny & The Juniors. The Pony has been something hard to lasso and get down on paper, since there are numerous variations and styles ranging from the fairly conservative to the quite extreme (wild ponies).

The Pony is done both in a circle and a line (Bunny Hop-type). The arms are usually free to permit motions of "pulling on the reins" or twirling an imaginary lasso overhead. There is a strong resemblance to Polka in many of the steps.

Pupils of Marilyn Becker, of the Lynn & Conway Studio of Irvington, New Jersey, have been having much fun with the Pony arrangement she made for them. She includes an 8-measure section of Jitterbug as a "restful" change of pace.

PONY ROUTINE AND MIXER

Formation: single circle, each lady in front of partner, all facing LOD.

Pony Slide

| | | |
|---|----------|---|
| Weight on LF, R leg lifted with knee flexed, slide to right | Mus. Ct. | |
| | and | S |
| Swd RF | 1 | |
| Slide to left on RF, L leg lifted | and | S |
| Swd LF | 2 | |
| Slide to right on LF | and | Q |
| Slide to left on RF | 1 | Q |
| Slide to right on LF | and | S |
| Swd RF | 2 | |

Reverse the above.

Note: In teaching the above, it is simpler to count "1,2 — 1,2,3."

"Gallop" or Progressive Step

| | |
|--|-----|
| Hop on LF, crossing R leg in front with knee lifted and flexed | and |
| Fwd RF | 1 |
| Fwd LF | and |
| Fwd RF | 2 |

Reverse the above.

Do the "Gallop" 8 times in all.

"Wheel"

Lady turns to face partner, placing R hand on his R shoulder. Gentleman places R hand on lady's R shoulder, arms extended fully.

Turn clockwise using the "Gallop" step 4 times. Change, placing L hand on partner's L shoulder and turn counterclockwise.

"Cross Reins"

Partners still facing, gentleman takes lady's R hand in his L hand, her L hand in his R hand. As they do the "Gallop" 4 times in place they cross their hands (reins), first with his L hand holding her R hand over the other joined hands, then reversed, etc.

"Jitterbug Interlude" (8 meas.)

On last count of preceding "Gallop," gentleman holds weight on RF to have LF free for any Jitterbug step into which he wishes to lead his partner. At end of interlude lady turns to face LOD in front of partner to begin The Pony over again — or, if used as a

Mixer

Lady does "Gallop" step fwd as gentleman does "Pony Slide" bwd to get new partner — usually 4 times.

Note: Variation of "Gallop" step — when all are facing LOD, each may do a small circle either right or left individually returning to large circle.

Also, by eliminating the circle with all facing LOD, a whole dance may be done in couples with "Pony Slide" facing each other, "Wheel," Jitterbug, etc.

RECORDS: *Pony Time*, Chubby Checker, Parkway 818 A (time: 2:27); *Pony Express*, Danny & The Juniors, Swan S 4068 P (time: 2:30). **END**

Marilyn Becker & William Conway



Jack Mitchell

DANCIN' MAN



"The more I dance, the younger I feel!" This sums up Julius Loewith's formula for keeping young. There can be little doubt that the idea works. Julius, who celebrated his eighty-third birthday in January, feels and looks like a kid of fifty.

Seven years ago he retired from the wholesale seed business in Kansas City and became a lifetime member of the Arthur Murray Studios. Exercising the privileges of a lifetime member, he has attended parties and given exhibitions at Murray functions in America, England and Hawaii. As a result of his travels and his enthusiasm for dancing and for people, Julius has become the best known and most popular member of the Murray system.

When he is not globe-trotting, he dances one hour each day at the Arthur Murray Studio on 43rd St. in New York where he won his Bronze Medal in 1959. But Julius is too young to quit now, and is expecting his Silver in a few weeks.



CANADIAN CHARLESTON: Dancers loosen up in Roaring Twenties show number at the recent Arthur Murray-sponsored party at the Georgia Hotel in Vancouver. Charleston is enjoying new popularity there, reports Murray studio mgr. Don Du Bois. Event included contests, open to all amateurs, in Slow Waltz, Swing and Cha Cha.

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Kay's Portraits

CHA CHA CHA DE TAMPICO

*Oklahoma DMA Convention
Features Mexican-Style Fun Variations*

At small "jam session" parties the Mexicans do the Cha Cha as a comedian's dance. They go in for a wonderful range of pantomime movements devised to make everybody laugh. So reports Oklahoma City teacher Jimmie B. Crowell, who participated in an entertaining presentation of some South of the Border monkeyshines, in Cha Cha time, for the 4th State Convention of the Oklahoma Chapter of Dance Masters of America at Tulsa in March.

Inspiration for these antics was a maracas player, singer and dancer whom Crowell and his wife, Carol Ann, came to admire for his performances with Los Tropicales Orchestra in a small dance spot in Oklahoma City. His name is Joe Chong-Molina, and he hails from Tampico, Mexico. The Crowells were most enchanted by a crazy little figure called the *Jalón* ("Pull-Up"), in which the boy goes into a sideward split, from which his partner, making like a puppeteer, rescues him by pulling him up by the collar.

The Crowells and Joe got together to get the action down on paper. Result is the *Cha Cha Cha de Tampico*. Its characteristics are somewhat similar to *La Raspa*, in that the dancer jumps from one foot to the other without completely leaving the floor, at the same time sliding the free foot backward. Hips are relaxed and move, alternately, forward with the weight. Arms move freely, while the neck

(Continued on page 25)

TOP: Donna Kaiser, Joe Chong-Molina, Carol Ann & Jimmie Crowell in the "Pull-Up." **RIGHT:** Kay Crowe & Everett Taylor, who also taught Cha Cha. **BELOW:** Don Jones, Past VP of Okla. Chapter of DMA, swears in (l. to r.) Helen Overpeck, Audrey Pine, Dirs.; Marcella Patterson, Past Pres.; June Runyon, Pres.; Charlotte Conatser, VP; Enid Williams, Dir.; B. A. Kotshonis (Kotche), Sec'y-Treas. Seated are guest ballet instructors Yvonne Chouteau and husband Miguel Terekhov.



SHOW BIZ APPROACH TO PROMOTION OF BALLROOM DANCE

*Rutgers Neilson, Astaire Chain's Publicity Man,
a Veteran of Exploiting Dance Angles in Movies*

BY BOB BAGAR

Rutgers Neilson, National Publicity Director of the Fred Astaire Dance Studios is among the most astute and skillful in his field. He has spent the major portion of his years promoting dancing and dance personalities who have commanded world-wide attention. He refers to himself, tongue-in-cheek, as the "world's unofficial ambassador of the dance."

He doesn't get much chance these days to cavort on the floor himself, but review with us his accomplishments as a writer on ballroom subjects for newspapers and magazines, and his lengthy career as press agent for the movies. See if you are not convinced, as we are, that in him there beats a dancer's heart, and that his own appraisal of himself as "dance ambassador" is more *just* than jest.

Mr. Neilson has been chief bell-ringer for a majority of the movies made by Fred Astaire, as he is now for the chain school that bears the famous name. He holds the star in great admiration (something of a record for loyalty after an association stretching over the past twenty-five years.)

Long before he ventured out to the movie capital, Rutgers was actively seeking the dance muse in his home environs of New Jersey & New York. Although he has been exposed to the talent of the world's greatest dancers, coaches and choreographers, Rutgers has had little or no formal dance training. One series of dance lessons, of the "white gloves and social graces" type, was arranged for him by his mother before he was old enough to resist seriously. They were given at the tennis club in Perth Amboy, New Jersey, his birthplace. He "picked up" tap dancing by close observation of local practitioners, progressing even so far as to perform a tap solo at Asbury Park.

His family name, Rutgers, is prominent in education. The famous New Jersey seat of learning in New Brunswick, Rutgers University, was named in honor of Burgomaster Henry Rutgers, a distinguished ancestor who came from Holland to settle in this country. A businessman and philanthropist, he presented the school then known as Queen's College with a substantial sum of money, whereupon its name was changed in his honor.

Reverent churchgoers, Rutgers parents hoped he would join the Episcopal ministry. They had not reckoned, however, with his independent frame of mind, and he managed to work his own way through college. Unusually en-

terprising he scouted local news items and did writing assignments for the press. Before graduating from New York University he became correspondent for five local newspapers at the same time. His features were turned in under a variety of pseudonyms.

His studies completed, he was claimed by the epics of the silent screen which were then being produced in nearby Fort Lee, New Jersey. Like every apprentice, he started in movies as an extra, "dancing" in lavish ballroom scenes, filmed on outdoor stages which rotated to catch the sunlight. Every silent movie had to have a stirring ballroom scene for "production value." Rutgers could not fail to take note of the high regard in which the dance was held by movie producers and directors. He learned to appreciate, in his fledgling days as a movie performer, the importance of the dance as a vehicle for promotion.

"The silent screen," Rutgers points out, "featured 'ad-lib' dancing. You danced whatever came to mind. Rehearsals for ballroom scenes were unheard of. The crowd of players simply gathered before the camera and the director shouted 'Dance!' He didn't care much what you did. Without music, there was little tempo to match the steps."

A movie associate was instrumental in providing Rutgers with an early start toward meriting the title, "Ambassador." His actor friend provided him with a chance to write for *Dance Digest*, a magazine then being established (no connection with the present-day *Dance Digest*). His colleagues on the staff, fortunately, were all versatile musicians. Before the second issue was on the stands they had resorted to playing week-end dates to keep the eight-page publication running!

G. Hepburn Wilson, the "Arthur Murray of his day" (we would say "Fred Astaire," but Mr. Wilson was less performer than entrepreneur), was in 1918 one of the more important causes for the rise to popularity of ballroom dancing in this country. He removed Rutgers from this insecure operation by taking him on as staff member of the more solid *Modern Dance Magazine*. Rutgers wrote a feature on dancing in motion pictures, "How to Dance for the Screen" which opened the door for him to meet top Hollywood stars. While in the employ of Wilson he developed a group called the *Inner Circle of the Dance*. An early forerunner but not exactly a prototype of *The Clan*, its membership included such prominent names as Irene Castle and Mary Pickford.

Standard Flashlight



Rutgers Neilson (r.) handled publicity for many RKO musical films starring Fred Astaire.

The magazine was a potent factor in getting the Wilson message on the joys and benefits of ballroom dancing across to the public. With a head office on Fifth Avenue and studio tie-ins around the country, he conducted conventions similar to those familiar today. The appearance of young movie stars, arranged by his able Hollywood reporter, became the trademark of all Wilson conventions.

Returning to movies, Rutgers became a publicist at the original Metro studio in New York, from which he sent out mimeographed praises of vintage names like the Barrymores, Francis X. Bushman and Beverly Bayne. Later he promoted *Topics of the Day* (shorts featuring jokes flashed on the screen), comedies starring Mr. and Mrs. John Drew, *Aesop's Fables*, an early Paul Terry cartoon series starring Farmer Alfalfa. The fame of the Pathe News rooster was a Neilson accomplishment; in one season he planted plugs for the jaunty chicken in no fewer than five Broadway shows.

Patria, a blood-and-thunder serial about the Yellow Peril, financed by Hearst, starring Irene Castle, got the effective Neilson publicity treatment, as did the hair-raising Pearl White serial adventures, and the first pictures of William Powell, Myrna Loy and Jack Dempsey. Other early-timers who made use of his talents were Cecil B. de Mille, Gloria Swanson, Bill (Hopalong Cassidy) Boyd, and Carole Lombard. In his ballyhooing of two-reelers, he touted an up-and-coming comedienne named Ginger Rogers, about which more later.

In a between-pictures interlude, Rutgers stuck strictly to the dance. He received a summons, from health faddist Bernarr MacFadden to become Associate Editor of one of his publications, *Dance Lovers' Magazine*. Some years later this was to become *Dance Magazine*, which is today the proud parent of *Ballroom Dance Magazine*.

In 1931 Pathe was merged into RKO Radio Pictures and Rutgers Neilson was made its Publicity Manager. In the years that followed he guided the publicity of impressive names like Ingrid Bergman, Cary Grant, Irene Dunne, Lucille Ball, Robert Mitchum, Claudette Colbert, Joan Fontaine, Charles Laughton, Maurice Chevalier, Jimmy Stewart, Henry Fonda, Frank Sinatra and many others.

(Continued on page 20)



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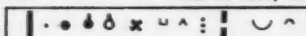
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MIXER OF THE MONTH

For the following Mixers we are indebted to Donald Sawyer, noted New York City teacher who has recently reestablished his activities in New City, Rockland County, New York.

Over and Under

Form a circle of couples, lady at gentleman's right. Number couples 1,2,3,4, etc. The even number couples face LOD, odd number couples face opposite LOD. Couples join inside hands. Those facing LOD form an arch, as they walk forward, over the other (opposite) couples who pass under and then form arches for the next couples they meet. Thus each couple alternates "over and under". At signal, drop hands and each gentleman takes as his partner the "oncoming" lady.

Snake Dance

Bring grand march into eights with space between lines. Dancers drop arms, join hands and spread out. Director takes hand of first lady at right end of first line and leads snake fashion between the lines, the last gentleman of each line taking hand of first lady in next line as he passes her. When Director has passed between all the lines and all dancers are moving in the zig-zag, he takes the first lady as partner and dances. This leaves her partner at the head of the line. He dances with lady on his left who releases her partner. In turn each gentleman takes the lady on his left as partner. Director dances toward the end of the line and turns his partner over to the gentleman at the end who has been left without a partner.

Ballinger Break

At a signal, dancing couples break and form small circles, each with the couple nearest them. Place hands on each other's shoulders (lady at partner's right) all facing in. Circle to left by stepping swd with LF, then stepping across LF with RF, until a signal is given when each gentleman dances with the lady on his left.

Chain and Line

Form two columns of couples, ladies at gentleman's right, no contact. The two lines of each column move forward through the opposite lines with a grand Right and Left. When the leading couples meet the last couples, they stop. This leaves all with new partners.

| | |
|---|---|
| X | 0 |
| X | 0 |
| X | 0 |
| X | 0 |
| 0 | X |
| 0 | X |
| 0 | X |
| 0 | X |
| 0 | X |

WELK (Cont'd from page 4)

Another good news development from the Welk front is that he will be much more accessible geographically for his in-person engagements for dancing. In July he moves from the Aragon Ballroom at Ocean Park to the Palladium Ballroom in the heart of Hollywood. **END**



Members of Welk's studio audience come down front to participate in a set of dancing to the Champagne Music.



It looks as though Lawrence Welk is becoming a permanent institution. In addition to a long-term renewal of his ABC-TV contract, he is moving his "in person" appearances for dancing to the Hollywood Palladium. Ballroom deal is signed atop a TV camera, with his TV production man, Don Fedderson (l.) and personal manager Sam Lutz (r.)

IN THE MAIL BOX

OPEN LETTER TO VAL ESCOTT

Dear Val: You comment about my punch recipes in the April issue of *Ballroom Dance Magazine* as follows: "What dance teacher has time to put berries through a sieve?" Why Val! That's what Committees are for. This recipe works in the same way hot water did for the Old Family Doctor. He never used all that hot water, but getting it ready kept everybody so busy they stayed out of his way! So, Val, if you have a Committee, put them to work on the berries. Get it?

Sincerely,

Dorothy Howell

BALLROOM DANCE MAGAZINE May 1961

DANCE ALBUM (Cont'd from page 6)

The new album will feature a wide variety of rhythms — two Foxtrots, one Foxtrot in Swing style, two Waltzes, three Cha Chas, one Paso Doble, one Mambo, one Rumba and one Tango.

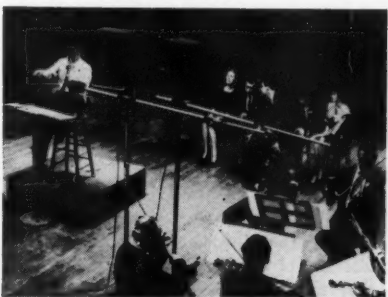
Serving as the USBC committee for this project are NYC teachers Mel Riedl and Bob Bagar, and Patrick Mastrolia of Jersey (who was, unfortunately, ill the days these photos were taken). **END**



Because of intricacies of stereo recording, Jack Hansen retired to a mike set up inside an improvised booth in recording studio for his trumpet solos.



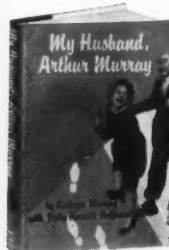
Bob Bagar and dancing partner Peggy Clark put a Lindy selection to the proper tempo test. They agreed it was just right for real swinging out.



A view from the stage of the recording session, with teacher committee in background. For stereo recording, conductor Hansen isolated string session from rest of his dance band.

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JACK BENNY (Cont'd from page 9)

stant we decided to retire from public life.

A more attractive recollection of the evening was the presence of George Raft as one of the contest judges. Jarvis devised a gimmick for an extra prize by posing the question, "In what year did Raft win his first ballroom contest?" Dancers on the floor answered wildly — 1927, 1924, 1930? One person ventured the guess — rather ungallantly, we thought — "1918?" That turned out to be the right date! As history students know, George started his career by dancing, at \$5 a night, in spots like the old Roseland Ballroom in New York.

But, back to Al Jarvis. For the boost he keeps on giving to the cause of ballroom dancing, *Ballroom Dance Magazine* gives him another salute! D.D.

NEILSON (Cont'd from page 17)

In 1933 RKO lured Fred Astaire to Hollywood and into the hands of a publicity man ready and waiting for the kind of material the dancing star's screen appearance would provide. Astaire checked in on the lot, but, because of a snafu, things were not ready to roll on the musical RKO planned for him. Instead he was loaned out to MGM to do a number with Joan Crawford in *Dancing Lady*. Finally, with the volatile Rutgers Neilson eagerly waiting for some dance action at RKO, things got going on *Flying Down to Rio*. The star was Dolores Del Rio, but the historical event of the picture was the movie debut of Fred Astaire and Ginger Rogers—an overnight sensation.



The Fred Astaire Dance Studios last month celebrated their 15th anniversary, in NYC headquarters, C. L. Casanave, Jr., Pres., Mr. Astaire, Chairman of Board, and Exec. VP Chester Casanave "look at the record."

Rutgers proudly recalls a publicity coup in which he managed to get Ginger officially appointed Admiral of the Texas Navy, and on the strength of that, an invitation from President Franklin D. Roosevelt for her to star at the first of the Washington Birthday Balls for the benefit of the Warm Springs Foundation.

In line with his efforts to make Fred Astaire a household word, Neilson with the help of first-line ballroom dancers and choreographers, worked out "popular ballroom versions"

of the dances which Astaire performed on the screen. Illustrated stories in magazines and newspapers combined with presentations at dance conventions made an oft-repeated pattern of successful promotion of movie dance.

When RKO became distributor of Walt Disney films in 1942, our dance man in Hollywood worked out dance routines for publicity uses. Remember the *Dumbo Lumbo*, a slow ponderous dance created for *Dumbo*? And *Doing the Dopey*, for *Snow White and the Seven Dwarfs*? The latter was devised by Lucille Marsh, a former Editor of *Dance Magazine*. The Neilson touch was also to be seen in the *Donald Duck Doodle* and the *Samba Jongo* for *Three Caballeros*. Harvest Moon Ball judge Fred Frobose had a hand in these. On the subject of dance routines, Rutgers emphasizes that he "couldn't follow one if my life depended on it."

He does not fit the popular conception of a publicity man. He is modest, self-effacing, quiet. At first meeting, people are somewhat surprised by his reserve. "They expect to shake hands with a 'back-thumper'" he tells us.

By 1955, Rutgers was directing international publicity for RKO Radio and still playing up the dance angles for all they were worth. The company merged again in that year, becoming RKO Teleradio Pictures and discontinued domestic production and distribution, whereupon Rutgers retired.

But the leisurely life was not satisfying to a spry man accustomed to the hectic pace of the publicity business. With the blessing of his wife, (who found his energy too much to handle on a per diem basis), he joined the executive team of Fred Astaire Dance Studios in 1956. This assignment, with the Fred Astaire name emblazoned on the door, must have seemed like coming home again. Recognition of his ability was swift and the next year, Rutgers Neilson was National Publicity Director.

Rutgers holds many comradely affiliations with fraternities of the press and of show business. As a member of the Board of Governors of the Saints and Sinners he was in charge of rounding up celebrities to spice the monthly meetings. Club-wise he is active in The Variety Club of America, a former President of the Associated Motion Picture Advertisers, a member of the New York Publicity Club, National Editorial Association, the Lambs, and Dance Educators of America.

When Rutgers was associated with *Dance Lovers Magazine*, Arthur Murray wrote the ballroom department. When Kathryn and Arthur were "Fall Gal and Guy" for the Circus Saints & Sinners, Rutgers arranged for them to be presented with an illustrated gag certificate for two lessons at Fred Astaire's. Always appreciative of publicity, the Murrys reciprocated. They gave the Astaire Studios a plug by presenting two lessons at Fred Astaire's to Bob Hope on the Murray TV show. How is that for an ambassador without portfolio!

END

ALEX MOORE (Cont'd from page 12)

Response of teachers and pupils in studios where International Style is being presented has been surprisingly large-scale, and has included both independent and chain schools. In an early issue, Mr. Moore will give a report of his impressions of his second visit to America. **END**



Louis & Virginia Grosse of Dobbs Ferry, NY, chat with NYC teacher Frederick Rust and Marie Mason of Arthur Murray Flushing, LI, studio.



Striking a happy dancing pose are Albert Butler, Pres. of NYC Chapter of DMA, and Joy Elin, Int'l Style Consultant of Astaire Studios.



NYC Int'l Style teacher Alex Desandro.

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| ESSENTIAL VARIATIONS, by Phyllis Haylor | 2.75 |
| BRITTANIA SAUNTER, analysis of old-time dance | 1.25 |
| A GUIDE TO SQUARE DANCERS, LANCERS, QUADRILLES, WALTZ | 2.50 |
| SQUARE DANCING AT SIGHT, by Nina Wilde | 1.75 |
| LEARN TO DANCE, by Courtenay Castle | 3.00 |
| ALEX MOORE'S BALLROOM DANCING—What To Teach, 1957-58 | 3.25 |
| POPULAR VARIATIONS, by Alex Moore | 3.25 |
| QUESTIONS AND ANSWERS FOR BALLROOM EXAMINATIONS | 2.50 |
| THE REVISED TECHNIQUE OF BALLROOM DANCING, by Alex Moore | 3.25 |
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| INSTRUCTIONS TO YOUNG BALLROOM DANCERS, by Alex Moore | 3.75 |
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TANGO (Cont'd from p. 5)

clusively high-pitched instruments; piccolo, flute, clarinet and harp which made for lightness and vivacity. As long as these instruments were in use, the Tango remained lighthearted and playful. The later orchestrations however forced the maestri to have recourse to instruments of lower register that brought us the mournful and plaintive Tango with which we are all familiar.

Orchestral groups composed of flute, banjo*, violin and guitar are also regarded as belonging to the Guardia Vieja.

Another interesting aspect is the development of the lyrics and their dramatic theme due to the advent of the phonograph and the subsequent commercialization of the Tango disc. A new type of Tango, the *Tango Cancion*, had an immediate and immense popular appeal; it received its greatest impetus from a voice never to be equalled, that of Carlos Gardel.

The inclusion of any musical instrument other than the ones previously mentioned automatically labels a Tango orchestra as *vanguardista*. Some of the most famous leaders in this group are Julio de Carlo who originated the movement, Vicente Greco, Arolas Canaro, Firpo, Piazzola, Fresedo and all those that are to follow.

They broke away from the traditional pattern and through the introduction of new arrangements and orchestrations created the *Tango Sinfonico*.

These new arrangements give the choreography greater flexibility and allow for an almost infinite number of *figuras* (patterns) and interpretations.

We are to regret the internecine war that is still being waged between the two factions as the end result may be a slow deterioration of the primitive fabric.

At the time of this writing, two of the most celebrated bands in Buenos Aires are Alfredo de Angelis and Osvaldo Fresedo. The former enjoys the wider popular appeal, while the older and more conservative Fresedo is the idol of the more sophisticated cafe society.

There are many other noted Tango orchestras which space does not allow us to name. Mention must be made however of the indestructible Francisco Canaro and Juan d'Arienzo, noted for his staccato rhythm, who retain their perennial popularity among Tango dancers.

Naturally the development of the dance paralleled that of the music and time has exerted its polishing and refining influence. Today's Tango is a thing of classic beauty and stark simplicity; a far cry from the erstwhile

*A special type of accordion or *large concertina*, the backbone of any Tango orchestra.

As previously stated, the Tango is first and foremost an emotional experience and therefore difficult to analyze. Perhaps the *leitmotiv* is masculinity and therein may lie the special fascination the Tango holds over women. The dance is made up of a series of *figuras* but the execution of intricate patterns should never be the dancer's prime objective. His

Today the Tango is danced in closed position. It is performed on a perfectly even keel, but the steps have retained from their ancestry the springy, catlike quality indispensable to the proper rendition of the Tango.

WRITTEN IN THE ARGENTINE MANNER



The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter rest. The bass staff begins with a bass clef and a common time signature (C). The bass line starts with a quarter note G2, followed by an eighth note A2, a quarter note B2, and a quarter rest. The system concludes with a double bar line.

WRITTEN IN THE ARGENTINE MANNER



A musical score for the song 'The Rose Tree'. It is written in 4/4 time and G major. The score consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is in common time (C). The melody is in the treble staff, and the bass line is in the bass staff. The song is a simple, folk-like tune with a repeating chorus.

and

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BALLROOM DANCING YEAR BOOK

This exceptionally useful handbook reaches its 4th year of publication with the 1961 issue. In providing it, The Dance Teachers Association (Great Britain) does a considerable service, not only for dancers and teachers in the United Kingdom, but also for those in many other countries.

The well-arranged sections give us information such as: member organizations of the Int'l Council of Ballroom Dancing; officials of the Board of Ballroom Dancing (Great Britain), with names of member organizations and their representatives; names and addresses of officials, executive council members and examiners of British dance teacher organizations; names of non-teacher ballroom associations.

Also: information about publications devoted to ballroom dancing; a bibliography of ballroom books; dance tempi as prescribed by the Official Board — for Modern Ballroom, Latin American and Old Time dances; championship results for 1960; lists of festivals and championships for 1961; a Directory of teachers, adjudicators and demonstrators.

Longest section is devoted to Rules of Ballroom Dancing. These apply to events and dancers in England, Scotland and Wales, although many countries have adopted the principles. English and Scottish Country Dancing and American Square Dancing "are not regarded as coming within the purview of

these Rules."

The Year Book includes two interesting articles. In *The Dancing Year*, Alex Moore evaluates many competition couples, comments on contest procedures, makes constructive suggestions, and pays tribute to the amount of publicity given to ballroom dancing on British TV. The other, *Old Time Enters the Gay Sixties* is a review of Old Time activities for 1960 and stresses the increase in the number of young people turning to this type of dancing. As Old Time is not too well known in America, this article should be of considerable interest.

There is much valuable data in this Year Book. It is available in the USA, at \$1.50, through the Sport Shelf, Box 634, New Rochelle, N. Y. H.W.R.

PACHANGA (Cont'd from p. 7)

3. The CHASSE-SWING

| | | |
|------------------------|---|-----|
| LF swd | 1 | 1 |
| RF close to LF | 2 | and |
| LF swd | 3 | 2 |
| RF close to LF tapping | | |
| ball of RF on floor | 4 | and |
| RF swd | 5 | 3 |
| LF close to RF tapping | | |
| ball of LF on floor | 6 | and |

| | | |
|-----------------------------|---|-----|
| LF swd | 7 | 4 |
| RF close to LF tapping | | |
| ball of RF on floor | 8 | and |
| RF swd | 1 | 5 |
| LF close to RF | 2 | and |
| RF swd | 3 | 6 |
| LF close to RF tapping | | |
| ball of LF on floor | 4 | and |
| LF swd | 5 | 7 |
| RF close to LF tapping | | |
| ball of RF on floor | 6 | and |
| RF swd | 7 | 8 |
| LF close to RF tapping | | |
| ball of LF on floor | 8 | and |
| Repeat as often as desired. | | |

4. CHARANGA

There are many variations of this portion of the dance; the basic itself consisting of a chug forward and a slide backward bearing a great deal of resemblance to an old dance called *trucking*. Some dancers actually do truck. A chug is executed by placing the weight on either foot, and while sustaining the weight on that foot equally on the heel and the toe, lift the heel slightly and immediately slide forward a few inches on the flat of the foot, allowing your weight again to fall on the heel after the slide. The Charanga Step consists of alternating a chug forward and a slide backward on the same foot. The variations of this basic move seem to be infinite.

| | | |
|---|---|-----|
| LF chug fwd (wgt remains completely on this foot) | 1 | 1 |
| LF slide bwd (wgt remains on LF) | 2 | and |
| RF chug fwd (wgt remains completely on this foot) | 3 | 2 |
| RF slide bwd (wgt remains on RF) | 4 | and |

Note: In the execution of this chugging or trucking motion, some dancers chug forward on the 2nd and 4th beats of the music and slide backward on the 1st and 3rd beats. The great majority however chug forward on the beats of 1 and 3 and slide backward on beats 2 and 4.

VARIATIONS: Variations may be performed ad-lib borrowing moves and positions from other dances such as Mambo, Cha Cha, Merengue, Rumba, etc. The simplest example, the application of the underarm turn or arch, is shown below applied to each of the four fundamental movements.

THE LEAD: The leader first establishes a single metronomic, repetitious, rhythmic pattern by repeatedly performing one of the four fundamental movements. Having established himself and the girl in the one pattern, he then leads her into a variation. The girl throughout the variation adheres to the pattern previously established by the leader until she again returns to him in regular closed dance position. Thereafter the leader may change his pattern to one of the other fundamental movements and then lead a variation in that movement.

THE UNDERARM TURN (or ARCH):
Using any of the four fundamental movements, the leader on the count of 1 leads the girl under his left arm causing her to turn to her right, and holding her right hand in his left hand.

The girl, beginning with the count of 1, executes one complete turn to her right, passing underneath the leader's arm and upon completion of the turn she should be facing her partner in closed dance position. She may take any number of counts to complete the turn but it is better form to complete the turn in 4 or 8 counts.

Remember that during the turn the girl maintains the particular rhythm and pattern previously established by the leader.

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TAMPICO (Cont'd from p. 16)

is relaxed to allow the head to nod — Punch and Judy puppet fashion. It's all in the mood of the famous Cha Cha tune, *Rico Vacilón*, which denotes something like a "happy, party-time feeling."

Description for gentleman; lady counterpart unless otherwise noted.

Position: Gentleman and lady face each other without contact (Challenge).

I — Preparation

Mus. Ct.

- 1 SIP LF at same time RF slides bwd
- 2 SIP RF at same time LF slides bwd
- 3,4 Repeat Cts. 1,2
- Repeat Cts. 1 through 4

II — Starter and Basic (1P)

- 1 SIP LF
- 2 SIP RF
- 3 Dig LF no wgt
- 4,& SIP LF, SIP RF
- 1 SIP LF
- 2 SIP RF
- 3 SIP LF
- 4,& SIP RF, SIP LF
- 1 SIP RF
- 2 SIP LF
- 3 SIP RF
- 4,& Repeat from 1st "4,&" of Fig. II

III — Basic (Swd)

- 4 Swd LF
- & Close RF to LF
- 1 Swd LF
- 2 SIP RF
- 3 SIP LF
- 4 Swd RF
- & Close LF to RF
- 1 Swd RF
- 2 SIP LF
- 3 SIP RF
- Repeat

IV — Dip and Running Turn

- 4 Swd LF
- & Close RF to LF
- 1 Swd LF, turning ¼ left and dip, bending L leg
- 2 SIP RF, turning ¼ right
- 3 SIP LF
- Reverse to right side

(On next 4 cts., in double time, make full left turn.)

- 4 & SIP LF, RF
- 1 & SIP LF, RF
- 2 & SIP LF, RF
- 3 & SIP LF, RF
- 4 SIP LF
- 1 SIP RF
- 2 SIP LF
- 3 SIP RF

(over)

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TAMPICO (Cont'd from page 25)

V — Jalon (Hah-LOAN) "Pull-up"

- 4 SIP LF
- 1 SIP RF
- 2 Slide feet apart (swd split), placing R hand behind back (Lady grasps back of gentleman's collar with her L hand)
- 3 (As lady pretends to lift "puppet"), gentleman rises by pulling feet together shifting wgt to RF; at same time, thrust L arm fwd, hand forming fist, fingers upward. Then bring fist toward face as though flexing muscle.

VI — Cross Step and Jalon

- 4 LF XIF of RF, RF is crossed in back of LF, knee bent
- 1 SIP RF
- 2 Swd LF
- 3,4,1 Repeat action to left side
- 2,3,4 Repeat Cts. 4,1,2 which begin Fig. VI
- 1 RF XIF
- 2,3 Repeat Cts. 2,3 of Jalon (Fig.V)

VII — Titere ("Puppet")

Hold arms away from body (to side); hands (palms to back) dangle like a puppet's.

- a Swd LF, ball of foot
- 4 Bounce on L heel ("heel drop" to tap dancers)
- & Bounce on L heel clicking R heel to L heel
- a Swd RF, ball of foot
- 1 Bounce on R heel
- & Bounce on R heel clicking L heel to R heel
- Repeat

VIII — Heel Click

- Starter and Basic (IP)
- 4 SIP LF
 - 1 SIP LF
 - 2 SIP LF
 - 3 Swd RF leaving LF IP
- (Position: RF points north, LF points west. Face northwest, arms at side, slightly bent. Action: Pull L heel to R heel; pull arms toward body; put head fwd, chin out. Go west.)
- 4 Click L heel to R heel traveling slightly to LF
 - & Slide LF fwd
 - 1 Click L heel to R heel traveling slightly to LF
 - & Slide LF fwd
 - Repeat to 7 cts. in all; step on LF and reverse same action to right (8 cts. to each side)

IX — Split and Turn

- 4 SIP LF
- 1 SIP RF
- 2 Turn ¼ left at the same time sliding LF fwd and RF bwd, wgt on balls of feet, toes pointing fwd
- 3 Pull feet together turning ¼ right and shifting wgt to LF
- Reverse to opposite direction beginning with RF.

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